

The
Cleveland
Museum
of Art

January

Members Magazine

Current Exhibitions

CLEVELAND COLLECTS CONTEMPORARY ART

Gallery 101, through January 10

Local collectors share contemporary masterpieces with the museum audience

Sponsored by Hahn Loeser & Parks LLP and Ernst & Young LLP

R. CLARKE-DAVIS PHOTOGRAPHS: IN BETWEEN

Gallery 105, January 9–March 17

An exuberant vision concentrated by the eccentricities of a toy camera

Cover and
opposite: John
Singer Sargent,
Mrs. Ralph Curtis,
1898, oil on
canvas, Leonard
C. Hanna Jr. Fund
1998.168



Flavian
Amphitheatre,
Roman, Pozzuoli
(Naples), Italy, is
in the exhibition
Mediterranean:
Photographs by
Mimmo Jodice
(© Mimmo Jodice.
Philadelphia
Museum of Art).

BACKWATERS: LANDSCAPE PHOTOGRAPHS BY THOMAS JOSHUA COOPER

Gallery 105, through January 6

Large, mysterious, subtle black-and-white images of rivers in northern Scotland

MEDITERRANEAN: PHOTOGRAPHS BY MIMMO JODICE

Galleries 109–112, through February 21

A modern artist's journey through classical time and space

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education

A history in archival photographs

Patron Sponsors Mary and Leigh Carter

From the Director

Dear Members,

Happy New Year! You may have noticed press reports of a very important acquisition late last year: the brilliant portrait of Mrs. Ralph Curtis painted just over a century ago by the Curtis's family friend, John Singer Sargent. We are delighted to have such a distinguished example of the grand-manner portrait in the collection at long last.

The year 1999 promises to be a very special one at the museum. We are the initiators of all three of the year's major exhibitions, beginning with *Diego Rivera*, which opens February 14. That exhibition is the product not only of the formidable talent of a great 20th-century artist, but also of an ambitious and delicate collaborative process carried out between our museum and the Instituto Nacional de Bellas Artes, Mexico's national cultural arts agency, under the auspices of the Ohio Arts Council. I hope you will visit the exhibition (taking advantage of your status as museum members to gain free tickets and priority admission) and I encourage you to partake of the wide array of programs. I urge you to reserve your exhibition tickets now.

After a hiatus of a few weeks to perform a long-overdue renovation of the special exhibition galleries we will present *Bugatti*, a major exhibition on the work of three generations of an extraordinary family of artists and designers that has already aroused intense public and media interest. This will also be a ticketed exhibition, so your membership carries special value this year. I guarantee you have never seen an exhibition quite like this one.

Still Life Paintings from the Netherlands in the fall rounds out the year with a celebration

of one of history's most engaging artistic traditions: the elevation of objects of everyday life into profound creative expressions through extraordinary craft and intensity.

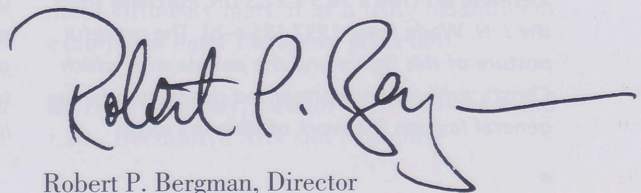
October will bring the completion of another important renovation, that of the Egyptian galleries, part of the "Convening the Community" initiative supported by the Lila Wallace-Reader's Digest Fund.

My lecture series, presented on three consecutive Wednesday evenings in Gartner Auditorium, has become a January tradition. This year we'll look at the golden mosaics of Ravenna, the world's greatest concentration of early Christian and Byzantine mosaics. Get your tickets early if you're interested in learning more about these treasures.

On another major point of interest in 1999, I thank all of you who responded to the facilities planning survey in the October issue of this magazine. You'll find a synopsis of the results of your responses on page 14. You'll be glad to know that we all—staff, trustees, community leaders, and members—seem to be in agreement about where our challenges and opportunities lie. I'll keep you posted about subsequent developments this year.

Finally, I'd like to point out that over the past year we have been working on the development of a new logo and a generally renovated approach to graphic design in the museum's publications, building graphics, and advertising that we believe eloquently supports our mission in the community and the world. Please bear with us as we make this ambitious transition.

Sincerely,



Robert P. Bergman, Director





The surprisingly sensitive and anatomically accurate portrayal of Christ's body on the museum's Du Paquier crucifix was uncommon in Viennese porcelain of the 1730s but not in contemporary Viennese art (100 x 36.5 x 21.3 cm. Purchase from the J. H. Wade Fund 1997.185.a-b). The graceful posture of this figure and the pathos with which Christ's suffering is represented clearly recall in a general fashion the work of Vienna's most

famous sculptor, Georg Raphael Donner (1693-1741). Because of its extreme attenuation, the corpus of the Cleveland crucifix (above) can be compared stylistically with one by the Slovakian sculptor L'udovit Gode (active until 1759) illustrated on the facing page. Both Donner and Gode worked in Bratislava (then called Pressburg) during the 1730s, when Donner carried out an important commission for the Prince Archbishop of Hungary, Imre, Count Esterhazy.

A Du Paquier Crucifix

In 1710, true porcelain like that of China was first produced in Europe in a factory at Meissen, near Dresden, owned by the Elector of Saxony. The second European manufactory of porcelain was in Vienna. The year of its founding is given as 1716, but technically acceptable wares were not produced there until a few years later, perhaps around 1720. Though patronized by the imperial house of Habsburg that was headquartered in Vienna, the factory was privately owned by one of their courtiers, Claudius Innocentius Du Paquier, who gave his name to the factory's wares from its beginning until 1744, when ownership passed to the Austrian state.

Though lacking the technically varied accomplishments achieved at Meissen, the Vienna factory did develop a distinctive style of porcelain production, especially for tablewares. Du Paquier porcelain vessels often assume the dramatically three-dimensional curvilinear forms associated with the baroque style of neighboring Italy. A somewhat limited repertoire of surface decoration was employed, characterized by a restricted palette of strongly colored enamels and gilding. This decor typically consisted of ornamental strap work and stylized plant forms, called in German *Laub-und-Bandelwerk*, and occasionally of realistic flowers and human and animal subjects. Porcelains were widely admired, and the Du Paquier factory supplied dinner services to clients as important and as far removed as the Russian court in St. Petersburg.

The Vienna factory failed to challenge Meissen in one significant field: three-dimensional modeled porcelain. Sculpture had played an important role in the ambitions of the Elector of Saxony for his factory. In the 1730s, large-scale porcelain animals were made to decorate his Japanese Palace in Dresden. In the same decade, J. J. Kaendler (1706–1775) established at Meissen the standards of figural modeling for European porcelains of this period. In contrast, the comparatively rare attempts at the Du Paquier

factory to create porcelain figures generally resulted in stiff, doll-like pieces lacking Kaendler's lively realism, even when they were, as was sometimes the case, copied from Meissen models.

The museum's recently acquired crucifix comes as a surprise to those familiar with Du Paquier porcelain. Its base is entirely characteristic of Viennese porcelain of about 1730, especially the powerfully scrolled legs inspired by Italian baroque sources. They support a box-like element decorated with *Laub-und-Bandelwerk* freely painted in



violet enamel and richly gilded low reliefs representing the passions of Christ, framed with areas of a carefully pierced diaper pattern. From this base rises the cross of ebonized wood with gilt metal terminations. The unexpected aspect of the crucifix is the corpus, the almost nude porcelain figure of Christ attached to the cross. It has been executed with a sensitivity and anatomical accuracy otherwise unknown in early Viennese porcelain. Lack of precise information about the history of the Du Paquier factory and its porcelains makes it difficult to date the crucifix

exactly, but it was probably made in the early 1730s.

Contemporary records do indicate that porcelain crucifixes were made at the Du Paquier factory, and in the standard monograph on Viennese porcelain published in 1907 mention is made of such a crucifix with a baroque base at Castle Esterhaza in Hungary, but neither this piece nor any other except that now in Cleveland has been located or published since that time, and no photograph has been discovered of the Esterhaza example. What, if any, relationship may exist between the Cleveland crucifix and others made at the Vienna factory thus remains unknown. Even without such comparisons, the object's stylistic sophistication and supreme technical virtuosity mark it as a truly magnificent example of early European porcelain.

■ Henry Hawley, Curator of Renaissance and Later Decorative Arts and Sculpture

Crucifix,
L'udovit Gode
(Elisabethinerin-
nenkloster,
Bratislava)

New Look at Ancient Egypt

Egyptian antiquities were the first works of art acquired by the fledgling Cleveland Museum of Art way back in 1913, three years before the museum opened to the public. Since then the Egyptian collection, for its size the finest of its kind in the United States, has introduced many first-time visitors—schoolchildren and scholars alike—not only to the glories of ancient Egyptian art but also to the quality of the museum's holdings. Thus, as the second phase of our "Convening the Community" project, supported by the Lila Wallace-Reader's Digest Fund, the museum will completely renovate and reinstall its three Egyptian galleries.

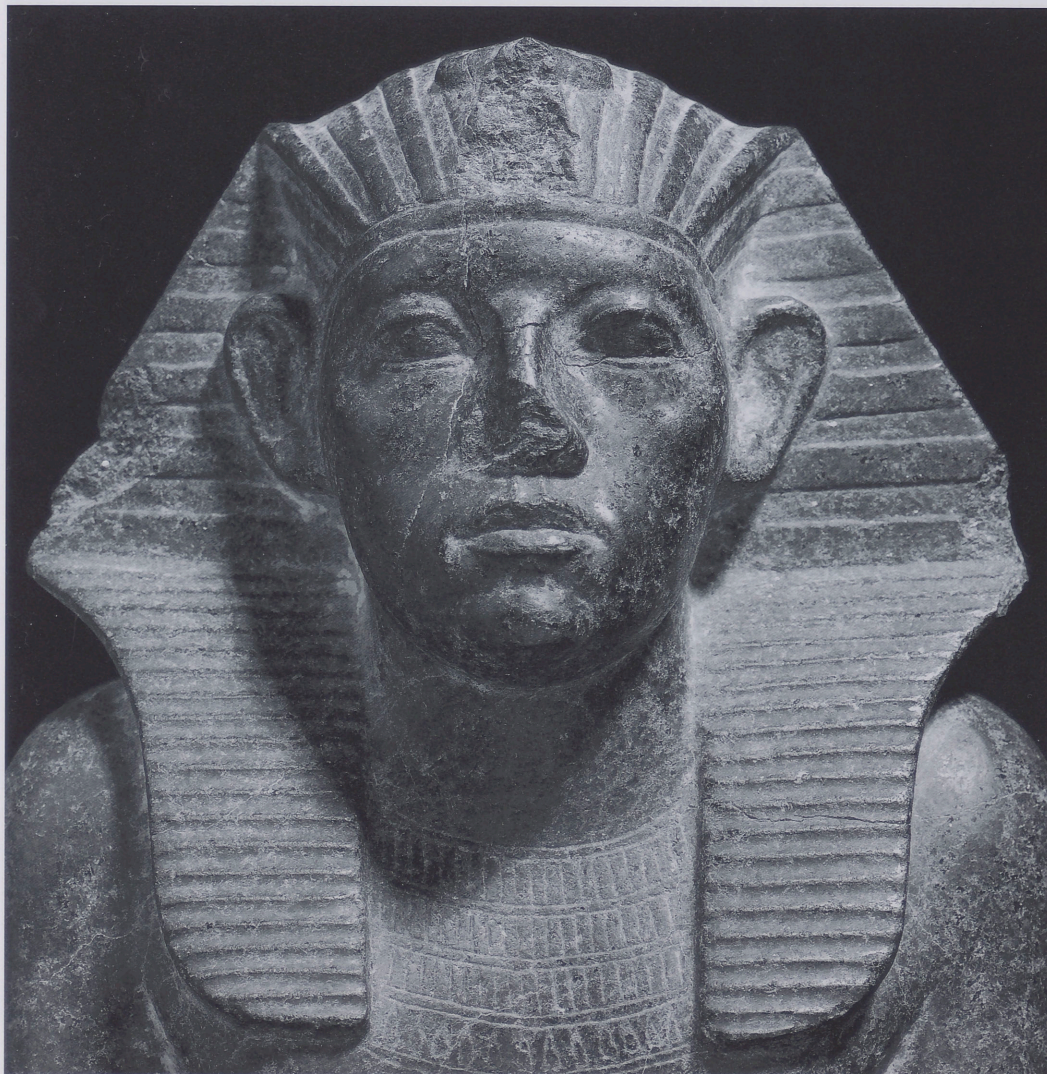
The reinstallation provides the perfect opportunity for some rethinking. Rather than merely grouping objects chronologically, the galleries

will take a new, thematic approach—making better use of the space and, more importantly, showcasing the richness of the collection. The first room will be devoted to "Kings and Gods," the second to "Public and Private Life," and the third to "The Afterlife." Interestingly, a similar three-part thematic arrangement was adopted by Jean-François Champollion, the "Father of Egyptology," when he installed the Louvre's first Egyptian galleries in 1827. The goal is the same: to make Egyptian art more accessible to the general public.

Able to command the best artists and access the finest materials, the divine ruler was the cornerstone of ancient Egyptian civilization. In gallery 203, visitors will compare images of pharaohs spanning 2,000 years of history, and explore the nuances of the continuity and change that pervade Egyptian art. Discov-

The reinstalled galleries will present a new, thematic approach

The museum's granodiorite statue of King Amenemhat III depicts the Egyptian pharaoh's features with remarkable naturalism (Dynasty 12, c. 1859–14 BC, h. 51.2 cm, purchase from the J. H. Wade Fund 1960.56).





Wearing elaborately styled wigs and billowing linen garments, the chief physician Amenhotep leads his family in prayer in this limestone tomb relief (Dynasty 19, c. 1279–13 BC, h. 128 cm, Leonard C. Hanna Jr. Fund 1963.100).

er the difference in style, for example, between the stern-faced Amenemhat III of Dynasty 12 and the idealized Amenhotep III of Dynasty 18.

Gallery 204 will focus on less lofty individuals, including officials, scribes, and priests. Pair statues and monuments inscribed for women will emphasize the prominent and important roles Egyptian women played in society. Intimate objects of daily life, such as luxuriously crafted wooden combs, bronze mirrors, and stone perfume jars used by men and women alike, will offer a glimpse into the most private of settings.

Ancient Egyptian funerary practices, of course, are an endless source of fascination. Designed to resemble a tomb chamber, gallery 205 will have at its center the museum's signature mummiform coffins of Bakenmut and Nesekhonsu. They will be joined by the collection's two other coffins: the superb Middle Kingdom coffin of Senbi, and a splendid, gilded mummy case of the Roman Period (returning to view after a long hiatus in storage). The gallery walls will be covered with reliefs. Sixteen of these are from the tomb of Mentuemhat at Thebes, the most important ensemble of reliefs from this great monument—one of the largest private tombs in Egypt—in any museum.

The Egyptian galleries will close for renovation in March and reopen later this year in early October. Join us then to view our marvelous Egyptian collection in its exciting new setting.

■ Lawrence M. Berman, Curator of Egyptian and Ancient Near Eastern Art



This splendidly painted wooden coffin of Bakenmut was one of the first objects acquired by the museum (late Dynasty 21 or early Dynasty 22, 959–889 BC, l. 208 cm, gift of the John Huntington Art and Polytechnic Trust 1914.561).

Andean Offering

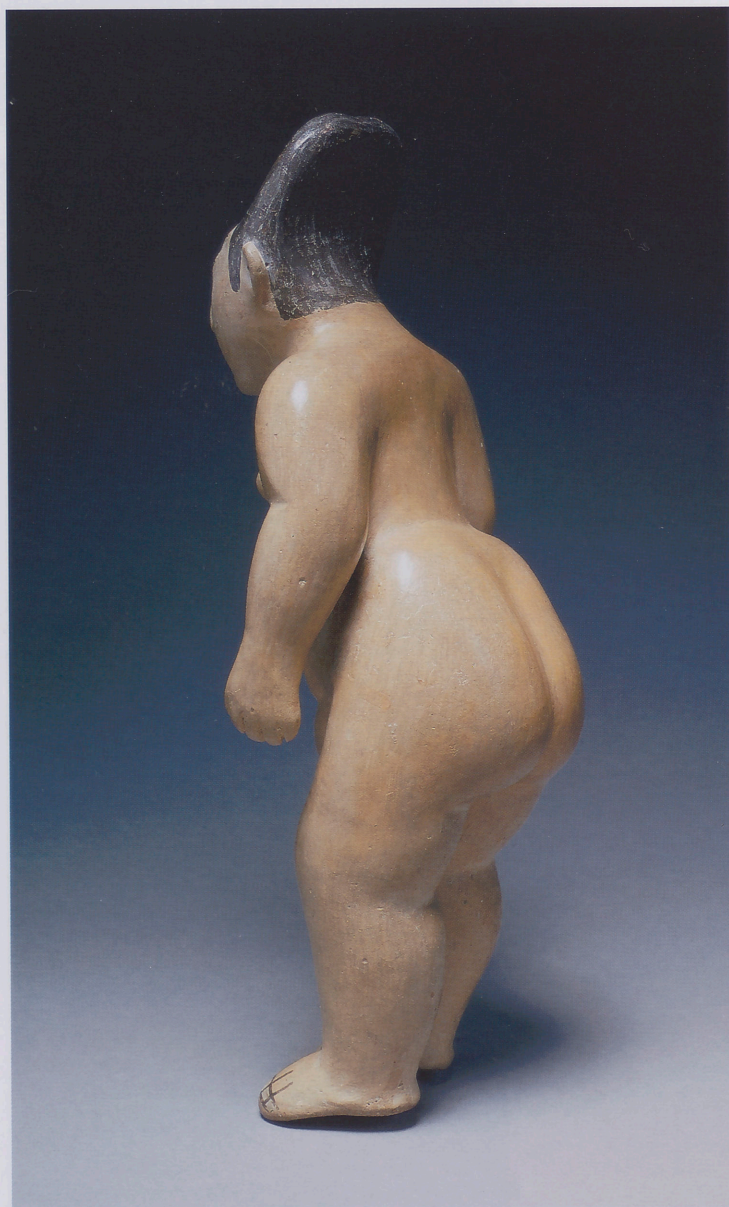
While the original function of this polychrome ceramic figure can never be known, it was almost certainly a ritual object, not a plaything (200 BC–AD 600, h. 28.6 cm, John L. Severance Fund 1997.184). It was probably preserved in a Nasca tomb on Peru's arid southern coast.

The most beautiful depiction of the human form to have survived from ancient Peru is housed within the Cleveland Museum of Art. Nearly a foot tall, the nude female figurine is of hollow earthenware ceramic, with carefully incised and painted details. Poised with slightly tensed arms, this imposing woman gazes intently forward. Despite her fleshiness, there is no heaviness to the figure: the dynamic forward thrust of the torso and head balances the backward tilt of the lower body. The active curves of the strong legs, monumental buttocks, and jutting nose convey energy and tension. She was clearly a charismatic and powerful member of Nasca society.

The Nasca people who produced this extraor-

dinary sculpture inhabited the Nazca River Valley and surrounding region on Peru's southern coast from about 200 BC to AD 600. The Nasca are most widely known for the "Nazca lines," large-scale geoglyphs traced on the plateau above the river valley. Many of the creatures and mythical beings depicted in the Nazca lines are also represented, in much greater detail, on polychrome pottery and intricately woven and embroidered textiles. So too are human beings, shown engaged in warfare, hunting, fishing, music-making, rituals, and other activities.

Nude Nasca figures, both male and female, are portrayed in several media: modeled ceramic, carved whale ivory, cloth dolls. Some retain specially made miniature cloth garments that pre-





Placing dressed figurines in graves, or with human sacrificial offerings, was common in ancient Peru. Perhaps the most famous examples are Inca figurines (made of gold, silver, or carved shell, and dressed in elaborate cloth garments) that have been found with sacrificial victims atop moun-

tains in Peru and Chile. The two pictured here date from c. AD 1450–1532 (15 and 25.5 cm tall, courtesy David Bernstein). Clay figurines wearing cloth garments have also been found on the central coast of Peru and may have functioned as substitutes for human sacrifices.

cisely duplicate the technical features of their full-size counterparts. The cloth dolls sometimes form sets that seem to correspond to family groups. While the careful costuming of cloth dolls seems natural to Western viewers, who are accustomed to the idea of children dressing and undressing their playthings, the idea of obscuring a beautiful sculpture of the female body with cloth garments may seem foreign. However, in the Andean cultural context—where “essence,” as opposed to superficial appearance, was of primary concern—it is unsurprising. Artists strove to represent the essential nature of their subject, rather than to reproduce visual reality. In their view, gender was clearly a fundamental characteristic of humans, animals, and even supernaturals, and male/female duality structured the entire cosmos. Thus the complete and accurate portrayal of the figure’s body was necessary, despite the fact that it may have been hidden by clothing.

Although the Inca were the last of the great Andean pre-Columbian civilizations, they inher-

ited a worldview that can be traced back for more than three millennia. Central to Andean culture, both now and in the past, is the concept that man inhabits an animated universe, in which both animals and the forces of nature are spiritually powerful. Human beings can survive and prosper only

if they maintain a reciprocal relationship with the supernatural forces around them. Gifts such as food, alcohol, coca, and ritual goods are offered at shrines in hope that the forces of nature will reciprocate with abundant harvests. The ancestors, who reside in the supernatural realm but retain a concern for their descendants, are also entreated to intervene on behalf of the living. Placed in a Nasca tomb, this imposing female figure may have

served as a precious offering to a newly deceased ancestor, whose benevolence was sought in the world beyond.



This ceramic Nasca figurine of a seated woman still wears its cloth costume (200 BC–AD 600, h. 14 cm, private collection).

■ Margaret Young-Sánchez, Associate Curator, Art of the Americas, Africa, and Oceania

Remembering Akira Kurosawa

Akira Kurosawa, who died last year at the age of 88, was one of the titans of world cinema. Justly celebrated for his crime and samurai pictures starring the great Toshiro Mifune (who died in 1997), Kurosawa was more than an action director. He was an emissary who introduced Japanese cinema to the West and became his country's best known filmmaker abroad. He was a philosopher who addressed some of life's most vexing questions. He was an artist whose muscular movies were also breathtakingly beautiful. And he was a humanist who never lost sight of the personal dimension in even his grandest epics. Long regarded as the most "Western" of major Japanese filmmakers, Kurosawa did not disguise his love for Shakespeare, Dostoevsky, and John Ford. Yet his visceral and virtuosic pictures have quiet, lyrical, contemplative passages that are distinctly Japanese, and show Kurosawa to have been as much a painter and poet as a field general. This series, which easily

Scouring the Tokyo underground to find a missing gun in Stray Dog

could have been twice as long as it is, showcases some of this late master's greatest films—many of them firmly fixed on lists of the best movies of all time: *The Seven Samurai* (the 2nd); *Rashomon* (the 8th); *Stray Dog* (the 10th); *Throne of Blood* (the 15th); *Ikiru* (the 17th); *Yojimbo* (the 22nd); *Red Beard* (the 24th); *Kagemusha* (the 29th); and *Dersu Uzala* (the 31st). Each film \$3 CMA members, \$6 others.



Toshiro Mifune
in *Throne of Blood*



lived over a thousand years of religious turmoil. Once the 5th-century capital of Rome and Byzantium's western empire, the city today is a destination for travelers from all over the world who seek to experience one of the world's greatest ensembles of early Christian and Byzantine art. Tickets are available in advance at the ticket center; \$30 for members, \$60 for non-members for the entire series. Individual talks cost \$15 for members, \$25 for non-members (if available on the evening of the lecture). Series ticketholders have priority

1 Friday

Museum Closed *New Year's Day*

2 Saturday

Film 1:00 *The Seven Samurai* (Japan, 1954, b&w, subtitles, 208 min.) directed by Akira Kurosawa, with Takashi Shimura and Toshiro Mifune. Kurosawa's most admired film is the greatest samurai movie of all time—a stirring 16th-century saga of mercenary warriors hired to protect a village from marauding bandits. Complete, uncut version! Remade in America as the western *The Magnificent Seven*. "Perhaps the best Japanese film ever made." —Donald Richie. \$3 CMA members, \$6 others

Highlights Tour 1:30 *CMA Favorites*

3 Sunday

Highlights Tour 1:30 *CMA Favorites* (sign-language interpreted)

Curator's Recital 2:30 Karel Paukert, organ, with Sandra Simon, soprano, and John Rautenberg, flute. Works by Merula, J. S. Bach, Pinkham, and Segall

5 Tuesday

Highlights Tour 1:30 *CMA Favorites*

6 Wednesday

Gallery Talk 1:30 *Japanese Paintings and Prints*. Lisa Robertson

Gallery Talk 6:00 *Cleveland Collects Contemporary Art*. Tom Hinson

Director's Lecture 6:45 *The Mausoleum of Galla Placidia; Sant' Apollinare Nuovo*. Travel via director Robert Bergman's slide lecture to the fascinating city of Ravenna, site of the world's greatest concentration of early Christian/Byzantine mosaics, an extraordinary group of 5th- to 6th-century structures with shimmering mosaic interiors that have sur-

7 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

8 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Rashomon* (Japan, 1950, b&w, subtitles, 88 min.) directed by Akira Kurosawa, with Toshiro Mifune, Machiko Kyo, and Masayuki Mori. The slippery nature of truth is investigated in this superb drama in which four people involved in a rape-murder relate conflicting versions of the incident. One of the most celebrated movies of all time; remade in America as *The Outrage*. \$3 CMA members, \$6 others



Tenor Prégardien

Music

A **Subscription Concert** on Wednesday the 27th at 7:30 pairs the renowned German lyric tenor *Christoph Prégardien* with pianist *Michael Gees* in a diverse program of *Lieder* by Schumann, Beethoven, Loewe, Schubert, and Wolf. Tickets available through the ticket center. At 6:30 *Klaus George Roy* gives a **Free Preconcert Lecture** in the recital hall.

Musart Series Concerts take place the last two Sundays of the month. On the 24th at 2:30 is *Olde Friends*, a historically oriented trio presenting a concert of 17th- and 18th-century works by Stradella, Marini, Leonarda, Morel, and Marais. Then on the 31st at 2:30, organist *Grethe Krogh* plays a program of Danish music.

A **Martin Luther King Jr. Concert** is Sunday the 17th at 2:30 with a program featuring song settings of poetry by Langston Hughes.

Curators Recitals by *Karel Paukert* and guest artists round out the month. On Sunday the 3rd at 2:30 he performs with soprano *Sandra Simon* and flautist *John Rautenberg*; and on the 10th at 2:30 he plays *La Nativité du Seigneur* by Olivier Messiaen.

Free admission, unless indicated. Complete details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to

11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

Coming next month, February 7, 10, and 12: the Guarneri Trio of Prague makes its North American debut here at the museum in a three-concert series presenting all of Beethoven's piano trios, something that has not happened in Cleveland in recent memory. *Čenek Pavlák*, violin, *Marek Jerie*, cello, and *Ivan Klánský*, piano, start with the master's youthful Opus 1, number 1 Trio in E-flat major and perform all 11 of Beethoven's trios. Tickets to the entire series are \$20 for CMA and Musart Society members and senior citizens, \$30 for the general public; single-concert tickets are \$8 and \$12. Student rush tickets are \$5 at the door.



Beethoven

9 Saturday

Highlights Tour 1:30 *CMA Favorites*

10 Sunday

Gallery Talk 1:30 *Japanese Paintings and Prints*. Lisa Robertson

Film 1:30 *Stray Dog* (Japan, 1949, b&w, subtitles, 122 min.) directed by Akira Kurosawa, with Toshiro Mifune and Takashi Shimura. A detective enters the Tokyo underworld to search for a lost gun. A terrific, and pivotal, early Kurosawa crime film. \$3 CMA members, \$6 others

Curator's Recital 2:30 *Karel Paukert*, organ. *La Nativité du Seigneur* by Olivier Messiaen, with slides of works from the museum collection

12 Tuesday

Highlights Tour 1:30 *CMA Favorites*

13 Wednesday

Adult Studio Class Begins

Watercolor, Wednesdays, 9:30–noon
10 weeks: January 13–March 17
Instructor: Jesse Rhinehart. \$100 CMA members, \$135 others. Paper and stretchers provided. Participants provide their own paint, palette, and brushes. Call ext. 461 to register

Gallery Talk 1:30 *Feathered Friends in Art*. Evelyn Kiefer

Director's Lecture 6:45 *Sant' Apollinare Nuovo*; *Sant' Apollinare in Classe*. Tickets required (see Wednesday the 6th for details)

AIA Lecture 7:30 *Hopewell Culture*. Bret Ruby, Hopewell Cultural National Historical Park, Chillicothe

14 Thursday

Highlights Tour 1:30 *CMA Favorites*

15 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Throne of Blood* (Japan, 1957, b&w, subtitles, 110 min.) directed by Akira Kurosawa, with Toshiro Mifune and Isuzu Yamada. Celebrated samurai version of Shakespeare's *Macbeth*. \$3 CMA members, \$6 others

Music and Dance 7:30 *Tango! An Episode in Sensuality* In a line-up paralleling that used by Astor "the New Tango master" Piazzolla, *The New York–Buenos Aires Connection* carries on the mission of updating the traditional tango, creating intricate, pulsating—and, of course, romantic—music full of tensions and dramatic explosions. "Purity of articulation, arresting arrangements...daring improvisations" —*Jazz Times*. Co-led by the Uruguayan virtuoso Raul Jaurena on *bandoneón* (Argentine concertina) and the Argentinean Pablo Aslan on bass, *The New York–Buenos Aires Connection* is joined by tango dancers Vivianna & Tioma. Gartner Auditorium. Tickets (\$10 CMA members, \$20 others) are available at the ticket center. Early reservations recommended



A night of "New Tango," Friday the 15th

Director's Lecture Series Heads Education Programs

Byzantine Splendors: The Golden Mosaics of Ravenna

In the director's January lectures, travel to the fascinating city of Ravenna, site of the world's greatest concentration of early Christian/Byzantine mosaics. Advance tickets are strongly recommended (available at the ticket center); \$30/members, \$60/non-members for the entire series. Individual talks cost \$15 for members, \$25 for non-members (if available on the evening of the lecture). Series ticketholders have priority. Each lecture begins at 6:45 in Gartner Auditorium: Wednesday the 6th is *The Mausoleum of Galla Placidia*; Sant' Apollinare Nuovo; Wednesday the 13th is *Sant' Apollinare Nuovo*; Sant' Apollinare in Classe; and Wednesday the 20th is *San Vitale*.



A mosaic in the Sant' Apollinare Nuovo, Ravenna

On Wednesday the 13th at 7:00 is an **AIA Lecture**, *Hopewell Culture* with Bret Ruby from the Hopewell Cultural National Historical Park in Chillicothe. A **Textile Art Alliance Lecture** on sacred silk textiles is Sunday the 31st at 2:00.

On Sunday the 17th from 3:00 to 4:30 is the month's **Family Express** workshop: *Fancy Feet*. A **Storybook Tour** takes place just before that at 2:20: *Escape to Paradise Made of Ice: Russian Folktales*.

Adult Studio Classes include *Watercolor*, ten Wednesdays, 9:30–noon, January 13–March 17 (\$100 CMA members, \$135 others—paper and stretchers provided, participants provide their own paint, palette, and brushes); and *Drawing*, eight Wednesdays, 1:00–3:30, January 27–March 17 (\$80 CMA members, \$110 others; fee includes materials). Jesse Rhinehart teaches both classes. Call ext. 461 to register.

Sun-Hee Choi's monthly **All-day Drawing Workshop** is Saturday the 16th, 10:30–4:00 (\$20 CMA members, \$40 others; includes materials and parking). Call ext. 461 to register.

A new **Video** title begins each Sunday. For information about **Teachers' Workshops**, call ext. 469.

16 Saturday

All-day Drawing Workshop 10:30–4:00. Intensive class for beginners to advanced. Instructor, Sun-Hee Choi. Fee \$20 for CMA members, \$40 for non-members; includes materials and parking. Call ext. 461 to register

Highlights Tour 1:30 *CMA Favorites*

17 Sunday

Gallery Talk 1:30 *Animals in Asian Art*. Evelyn Kiefer

Film 1:30 *Ikiru* (Japan, 1952, b&w, subtitles, 143 min.) directed by Akira Kurosawa, with Takashi Shimura. A dying civil servant, looking to imbue his life with some meaning, tries to push through the construction of a playground. The title means "To Live." "Sometimes I think of my death. I think of ceasing to be...and it is from these thoughts that *Ikiru* came." —Akira Kurosawa. \$3 CMA members, \$6 others

Storybook Tour 2:30 *Escape to Paradise Made of Ice: Russian Folktales*. Anita Peeples

MLK Concert 2:30 *Langston Hughes: Art Song Settings of His Poetry*. Andrew White, baritone, with Fred Koch, piano. Works by Koch, Berger, Carpenter, and others

Family Express 3:00–4:30 *Fancy Feet*. Step back into shoe history and take note of footwear found in ancient reliefs, medieval tapestries, and portrait paintings—and wear home shoes of your own design. Free, drop-in workshop for all ages; no registration required

18 Monday

Special MLK Day Concert 2:00 *The Greater Cleveland Choral Chapter*. The choral group that sets fire to the hearts of its listeners is back with a free concert in Gartner Auditorium to celebrate Dr. Martin Luther King's birthday. Led by the Olivet Baptist Church's musical director, Richard Smith, this 60-person choir is made up of great choral singers from throughout the Cleveland area

19 Tuesday

Highlights Tour 1:30 *CMA Favorites*

20 Wednesday

Gallery Talk 1:30 *Art Nouveau in the CMA*. Shannon Masterson

Director's Lecture 6:45 *San Vitale*. Tickets required (see Wednesday the 6th for details)

21 Thursday

Highlights Tour 1:30 *CMA Favorites*

22 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Yojimbo* (Japan, 1961, b&w, subtitles, 110 min.) directed by Akira Kurosawa, with Toshiro Mifune. A shrewd mercenary samurai hires himself out to two rival factions in a war-torn town, then sits back to observe the outcome. This superb action comedy was remade as the Clint Eastwood spaghetti western *A Fistful of Dollars*. 35mm scope print! \$3 CMA members, \$6 others

23 Saturday

Highlights Tour 1:30 *CMA Favorites*

24 Sunday

Gallery Talk 1:30 *Art Nouveau in the CMA*. Shannon Masterson

Film 1:30 *Red Beard* (Japan, 1965, b&w, subtitles, 185 min.) directed by Akira Kurosawa, with Toshiro Mifune and Yuzo Kayama. Moving, humanistic epic about a tough but compassionate charity clinic doctor and his impressionable young intern. Scope print! \$3 CMA members, \$6 others

Recital 2:30 *Olde Friends: Allison Guest Edberg*, baroque violin; *Ann Marie Morgan*, viola da gamba; *William Simms*, theorbo. This historically oriented trio presents a concert of 17th- and 18th-century works by Stradella, Marini, Leonarda, Morel, and Marais

26 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Tango and Chorus



On Friday the 15th at 7:30 is **Tango! An Episode in Sensuality**. In a line-up paralleling that used by Astor “the New Tango master” Piazzolla, *The New York–Buenos Aires Connection* carries on the mission of updating the traditional tango, creating intricate, pulsating—and, of course, romantic—music full of

tensions and dramatic explosions. Co-led by the Uruguayan virtuoso Raul Jaurena on *bandoneón* (Argentine concertina) and the Argentinean Pablo Aslan on bass, *The New York–Buenos Aires Connection* is joined by tango dancers Vivianna & Tioma. Gartner Auditorium. Tickets (\$10 CMA members, \$20 others) are available at the ticket center.

At the request of Cleveland Mayor Michael White, the museum (and most other area cultural institutions) will be open on Monday, January 18 in honor of Martin Luther King Jr.’s birthday. We’re presenting a special **Free Concert** at 2:00 with the 60-voice *Greater Cleveland Choral Chapter*, led by Richard Smith, musical director of the Olivet Baptist Church.



It takes five—these three fellows, plus the two dancers pictured above—to tango.

27 Wednesday

Adult Studio Class Begins

Drawing. Wednesdays, 1:00–3:30

8 weeks: January 27–March 17

Instructor: Jesse Rhinehart. \$80 CMA members, \$110 others; fee includes materials. The trick to drawing is learning to relax, focus, and let the eye and hand work together without the interference of the all-knowing mind. The class includes gallery visits, work from a live model, and still-life using pencil, charcoal, conte, and ink. Call ext. 461 to register

Gallery Talk 1:30 *Greek Mythological Themes in Art*. Anita Peebles

Preconcert Lecture 6:30 *Klaus George Roy* gives a free lecture in the recital hall

Subscription Concert 7:30 *Christoph Prégardien*, tenor, with *Michael Gees*, piano. Renowned German lyric tenor Christoph Prégardien has sung recitals at New York’s Carnegie Hall and at virtually every major recital venue in Europe, accompanied by such ensembles as the Berlin Symphony and the Berlin Philharmonic, the Royal Concertgebouw Orchestra, and the Vienna Philharmonic. For his Cleveland recital, Prégardien sings a diverse program of *Lieder* by Schumann, Beethoven, Loewe, Schubert, and Wolf, accompanied by his steadfast pianist, Michael Gees. “One of the most important new lieder singers to appear in decades.” —*Washington Post*.

Tickets available through the ticket center. General admission \$16 or \$14; CMA and Musart Society members, senior citizens, and students \$14 or \$12; special student rate at the door only \$5. Credit cards accepted

28 Thursday

Highlights Tour 1:30 *CMA Favorites*

29 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 6:15 *Kagemusha* (Japan, 1980, color, subtitles, 159 min.) directed by Akira Kurosawa, with Tatsuya Nakadai. A 16th-century thief impersonates a dead warlord in order to avert a violent political struggle in this rousing spectacle with a humanistic heart. Also known as *Kagemusha: The Shadow Warrior*. \$3 CMA members, \$6 others

30 Saturday

Highlights Tour 1:30 *CMA Favorites*

31 Sunday

Gallery Talk 1:30 *Greek Mythological Themes in Art*. Anita Peebles

Film 1:30 *Dersu Uzala* (Japan/USSR, 1975, color, subtitles, 140 min.) directed by Akira Kurosawa, with Maxim Munzuk. A simple hunter guides a group of Russian explorers through his native Siberia in this picturesque, Oscar-winning tale of friendship and mutual understanding. Scope print! \$3 CMA members, \$6 others

Textile Lecture 2:00 *Creating Sacred Images in Silk: An American Perspective on a Traditional Buddhist Art*. Leslie Rinchen Wangmo

Organ Recital 2:30 *Grethe Krogh*, organ. The Danish organist makes her museum debut with a recital of Danish music. She performs works by Hartmann, Gade, Larsen, Meyer, Nielsen, and others.

Facilities Planning Survey

Our thanks to all those members who responded to the facilities planning questionnaire included in the October *Members Magazine*. The percentages below reflect 230 responses received before November 1; the analysis of written comments draws upon these as well as those surveys received subsequently. Of those who responded to this survey, a remarkable 45% have been members for ten years or more—we thank you for your loyalty as well as your comments. This survey does not purport to present “scientific” results, but provides a valuable cross-section of members’ responses.

Some of the oft-repeated comments include: the north lobby leaves a lot to be desired; it’s a shame people don’t use the south entrance more but it’s not obvious what to do about it; there aren’t enough restrooms and they aren’t easy to find; it would be nice to be able to get from a parking area to an entrance on a rainy day without getting wet; you like the new gallery installations very much and are able to find your way around them, but you would like more benches; directional signs in the museum could be better and more plentiful; and most of you like the outdoor and indoor courtyards. The 1916 building gets uniformly higher marks than the later additions.

As to the questions about which museum spaces are “sacred” or “not sacred” (figures rounded to the nearest whole number): The interior garden court is considered sacred by 80% of you, not sacred by 14% of you, and 5% had no opinion; Armor Court, 75% sacred, 16% not sacred, 10% no opinion; outdoor courtyard, 58%, 27%, 16%; 1971 Breuer addition, 16%, 59%, 26%; original 1916 facade/terrace, 88%, 5%, 7%; rotunda, 77%, 10%, 13%; Gartner Auditorium, 21%, 55%, 24%; and the grand galleries in the 1916 building, 55%, 26.5%, 19%.

This members survey was one of four designed to support the facilities planning process; we also surveyed the museum’s trustees, the staff, and a select group of community leaders. Their responses are quite consistent the members survey.

The ambitious written suggestions (from staff, members, and community leaders) include building new gallery space; building new office space; not building too much; making a better place for Asian art; creating consolidated store and restaurant facilities with external access; reopening the old drive (now under sod) from East Boulevard past the 1916 steps as a second access road to the parking deck; constructing a new entry lobby on Level 2, facing East Boulevard; increasing the amount of natural light; building an underground garage; creating a better system of walkways outside; improving signage and labels; and creating more commodious dining facilities, museum store, and restrooms. Stay tuned for further developments.

The Ohio Arts Council

The logo in the lower left corner of the facing page acknowledges the support of the museum’s largest annual contributor. This year, the Ohio Arts Council appropriated \$544,328 in support of the museum’s general operating activities and programs. The council, an agency of the state government, awards this money to the museum through its Operating Support program, which directs tax revenues to Ohio’s largest cultural institutions in recognition of the educational, economic, and cultural benefits these institutions bring to the citizens of Ohio. Other programs of the OAC support exhibitions, artist residencies, educational programs, and the performing arts throughout the state. The annual budget of the OAC—\$14.5 million in 1998—is one-tenth of 1 percent of the state government’s operating budget. Since 1993, the OAC has awarded almost \$3 million to the museum.

The OAC appropriation is only a part of the museum’s annual fund-raising efforts. However, it is a particularly meaningful piece in that it tells us that Ohio’s citizens and legislators recognize the importance of the work we do. Thanks.

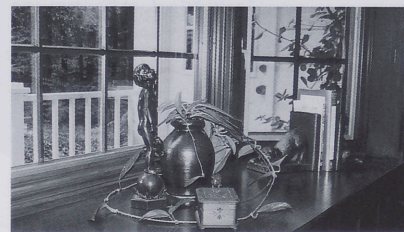
Take Note

Dine in the Oasis Restaurant downstairs on the education level—particularly since the Museum Café will be under renovation for a couple of weeks in January (though it will remain open for most of that time). When the work is finished, you will find a new configuration to enhance your dining experience. Oasis reservations: ext. 184.

Congratulations to the honorees at our December 8 volunteer reception and thanks to all our volunteers.

Be sure to check out WVIZ-TV 25’s new **Applause** program on the local arts scene, 7:30 Thursday nights. One recent program featured our Armor Court.

Below is the winning entry in our **Turtle Baby Contest**, submitted by Mary Lou Rundell of Hudson. She and her Turtle Baby won a gift certificate to the Museum Stores. Second place went to Natalie Diener of Shaker Heights, third to Evelyn Stevenson of Highland Heights.



The Legacy Society

The **Legacy Society** is a museum support group comprised of people who have named the museum in their wills or estate plans. Among the benefits of membership are an annual reception and behind-the-scenes tour with the director and recognition in museum publications. If you have named the museum in your

will or estate plan, please let us know so that we may include you. If you would like information about making a testamentary gift to the Cleveland Museum of Art, please call planned giving officer Karen Jackson at ext. 585 or mail the form below to her at 11150 East Boulevard, Cleveland, OH 44106.

Please send me information

I have already named the museum in my will or estate plan

Name

Street Address

City, State, Zip code

Telephone

Honor and Memorial Gifts

Every year, many people make gifts to the museum in honor of or in memory of persons special to them. These gifts are recognized periodically in the *Members Magazine* as well as in the Annual Report. This list represents gifts made between November 1, 1997 and October 31, 1998.

Gifts in honor of...

Armor Court Reopening
Mrs. H. Kendall Kelley

Carl F. Breth's 80th Birthday
Jacqueline M. Anselmo

Graduations of Adam and Kali Falkner
Mr. and Mrs. Bernard Falkner

Seth M. Fitchet
Joan Fitchet

Robert S. Friedman's 75th Birthday
Edith and Ted Miller

Diane De Grazia
Donald F. Barney Jr.

Mrs. John B. Dempsey
Donald F. Barney Jr.

Carter Foster
Donald F. Barney Jr.

Dolores and Harvey Gelfand's 50th Anniversary
Esther Freeman

Harold Gilbert
Dr. Gerard and Phyllis Seltzer

David Golden's 65th Birthday
Mikey Price

Marriage of Jackie Goldstein
Mr. and Mrs. Bernard Falkner

Preston Heller
Hayward Kendall Kelley Jr.

Twinks Hornung's Birthday
Mr. and Mrs. Meacham Hitchcock

Richard and Dolores Kirby's 50th Anniversary
Philippa Andrews Kirby

Graduations of David L. Koch and Marc C. Koch
Mr. and Mrs. Mark Shaevsky

The speedy recovery of Peter Lewis
Jean and Lou Bloomfield

Mr. and Mrs. William Morse's Anniversary
Alan and Ellen Daus

Mr. and Mrs. Newman's 50th Anniversary
Mr. and Mrs. Nathan J. Gould
Mr. and Mrs. Paul Solomon

District Judge Dan Polster
Mr. and Mrs. Theodore E. Reich

Charles B. Rosenblatt's Birthday
Mr. and Mrs. Stuart Richner
Charles T. Rosenblatt and Deborah A. Gross

Dr. A. Benedict Schneider
Cleveland Memorial Society

Mrs. Robert Schallman's Milestone Birthday
Mr. and Mrs. Thomas W. Cristal

Naomi Singer's Special Birthday

B. Scott Isquick
Adele and Harrison M. Fuerst

Mr. and Mrs. Paul Jacobi
Hayward Kendall Kelley Jr.

Patricia and Ewald Kundtz Jr.
Edith and Ted Miller
Diane Singer

Mr. and Mrs. Manuel Singer

Noriko and Karel Paukert
Pauline Thesmacher

Dale Smith
Robert Brooks

Robert and Ellen Solender
Katherine Solender

Maureen Tessman
Drs. Miriam and Daniel Weiss

Gifts in memory of...

Richard B. and Mary Ainsworth
Eleanor Kuss

Richard B. Ainsworth
Mr. and Mrs. James S. Abbott III
John H. Baird
Jean A. Blanche

Mr. and Mrs. John W. Coulton

Mr. and Mrs. John E. Danneberg

Mr. and Mrs. Gene A. Faubel
Mr. and Mrs. H. W. Foster Jr.
Mr. and Mrs. Alexander Ginn

Mr. and Mrs. Frank I. Harding III
Charles R. Horsburgh

Mr. and Mrs. James N. Horsburgh

Jones Day Reavis & Pogue
Friends at Key Private Bank
Kirtland Capital Corporation

Carter Kissell
Mary M. Patton
Mr. and Mrs. Robert Pitocchelli

Mr. and Mrs. Robert W. Stevens
Diane E. Thompson

Mr. and Mrs. George C. Wick

Frances E. Barjansky
Jeanne A. Griffith

J. John Baus
Leasa K. Baus

David Jennings Braun Sr.
Mr. and Mrs. Robert Ingersoll

Mrs. Willard Brown
Mr. and Mrs. Truman T. Semans

Helen Cahill
Mr. and Mrs. Harold A. Phelan

Donald M. Donley
E. B. and Greg Donley
Mr. and Mrs. Alan M. Donley

Roxana Downing
Mr. and Mrs. John E. Sulak

E. Linden Draper
Mr. and Mrs. Richard N. Draper

Barbara Eaton
Womens Council of the Cleveland Museum of Art

Catherine Edwards
Miriam, Amiel, Barth and Regina

Louis E. Emsheimer
Ruth Klein

Harvey Feinberg
Mr. and Mrs. Kurt Henschel

Jacquelyn Greimer
Dr. and Mrs. J. Edward Vernon

Merle Held
Jerry and Susan Andress
Bontrager

Louise Q. Holmes
Women's Council of the Cleveland Museum of Art

Lillian M. Kern
Anonymous
June Barbish

Mr. and Mrs. Howard J. Finkler
Frances A. Fleming
Delbert R. Guttridge

Mr. and Mrs. Fredrick S. Lamb
Beryl M. Marshall

Martin Kramer
Mr. and Mrs. Albert I. Borowitz

Frances A. Fleming
Mr. and Mrs. G. M. Illenberger

Mr. and Mrs. Carl A. Karl
Lillian Kern

Mr. and Mrs. Thomas J. McLaughlin
Mrs. Charles Schambach
Liesel Todros

Barbara W. Winn
Mr. and Mrs. Cloyce E. Yerger

Ruth K. McDonough
Jean A. Blanche
Lois Briggs

Mr. Debrah M. Elliott
Emma Gibson
Claudia Helwick

Marion K. Hockaday
Helen L. Lutton
Mr. and Mrs. Anthony J. Musca

Helen V. Witzenburg
Joseph R. Merlin
Mrs. Joseph R. Merlin

Wilbert M. Metz
Pearl A. Metz

Anthony Michel
Mr. and Mrs. Alan Hirsh

Betty Miller
Womens Council of the Cleveland Museum of Art

Alma and Robert Milne
Dr. Robert H. Getscher
Mr. and Mrs. Charles B. Rosenblatt

Gordon Mott
Richard W. LaGassie

Grandparents, Arthur and Edith Neiger
Michael Paller

Robert D. Paxton
Donald F. Barney Jr.
Ruth H. Broglio

Jean and Walter Caldwell
Antoinette K. Danforth
Carl E. Gennett

Fredric Thompson Henkel
Rice A. Hershey Jr.
Mr. and Mrs. Edward W. Kennedy

Daniel W. Kling
Edith and Ted Miller
Mr. and Mrs. Charles B. Rosenblatt

Helen Greene (Mrs. A. Dean) Perry
Donald F. Barney Jr.

June Rossio
Mr. and Mrs. D. E. Ingram

Adolph Benedict and Ila Roberts Schneider

A. Benedict Schneider, M.D.

Lester Sender
Antiques, Inc.
Beachwood Arts Council

Beachwood Internal Medicine Associates, Inc.
Dr. and Mrs. Duane W. Beck

Mr. and Mrs. Robert Bell
Peter A. Bellini
Jonathan Fletcher Carr

Betty and Irwin Dubick
Mr. and Mrs. Domenic Gambatese
The Greenwald Family

Joseph M. Hall and Judi C. Oehler
Mark Heller and Sara Ellen Stashower

Mr. and Mrs. Roland S. Hill
Dale, Lisa, and Lauren Katz

Renee and Marvin Klein
Irene and Roger Knipper
Jack and Carol Landau

Mr. and Mrs. Bernard J. Lerner
Maxine G. Levin
Mr. and Mrs. Harold J. Pollov

Beverly B. Wallach
Mr. and Mrs. Fred Isenstadt

Arlene Struchone
John D. Proctor

Eugene Maurice Zeidman
Sarah Harte

Gertrud Zerhusen
Jean and John Piety

Diego Rivera: Members Information

Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

Diego Rivera Tickets Are on Sale Now

to Members Only: Members can reserve tickets now through the ticket center (convenience fee for phone orders). Audio tours are \$3. *Diego Rivera: Art and Revolution* runs February 14–May 2, 1999. Tickets go on sale to the general public on January 31.

The **Opening Reception** is Saturday, February 13, 7:00 to 10:30 (timed tickets required; \$25 for members, \$35 for non-member guests; call ticket center to reserve). From 10:00 to 5:00 that same day is a free **Members Preview**. Free timed tickets are required for that event.

Three **Members-only Mondays** will be February 22, 10:00–5:00; March 15, 10:00–7:00; and April 5, 10:00–5:00.

Members also receive a discount and priority registration to the **Diego Rivera Symposium** on February 20.

Organized by the Consejo Nacional para la Cultura y las Artes, through the Instituto Nacional de Bellas Artes (Mexico), and The Cleveland Museum of Art, in partnership with the Ohio Arts Council. AT&T is the corporate sponsor for *Diego Rivera: Art and Revolution*. The exhibition is supported by a major grant from the National Endowment for the Humanities, a federal agency. Additional support for the exhibition in Cleveland has been provided by the Raymond John Wean Foundation. The exhibition in the United States is also supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by The Plain Dealer and WCLV 95/5.

Diego Rivera, Portrait of Lupe Marín (1938, oil on canvas, Museo de Arte Moderno, INBA, Mexico City)

Members Magazine (ISSN 0890-6084)
Vol. 39 no. 1, January 1999. Published monthly
except July and August by the Cleveland Museum
of Art at Cleveland, Ohio 44106

The Cleveland Museum of Art
11150 East Boulevard in University Circle
Cleveland, Ohio 44106-1797

Periodicals postage
paid at Cleveland,
Ohio

Editing and design: Barbara J. Bradley, Kathleen
Mills, Laurence Channing, and Gregory M. Donley
Photography: Howard T. Agriesti,
Gary Kirchenbauer, and Gregory M. Donley

POSTMASTER: Send address changes to the
Cleveland Museum of Art Members Magazine at
the Cleveland Museum of Art, Cleveland, Ohio
44106. Subscription included in membership fee.
Periodicals postage paid at Cleveland, Ohio

**Dated Material
Do Not Delay**

Admission to the
museum is free

Telephones
216-421-7340
TDD: 216-421-0018
Membership and
Ticket Center
216-421-7350 or
1-888-CMA-0033
Art Museum Store
216-421-0931
Beachwood Place
store 216-831-4840
Airport store
216-267-7155

Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1
Café: Closes one hour
before museum

Web Site
www.clemusart.com
**Ingalls Library
Members Hours**
(ages 18 and over)
Tuesday and Thursday
10:00-6:00
Wednesday 10:00-9:00
Friday 10:00-6:00
Saturday 10:00-5:00
Slide Library by
appointment only

**Print Study
Room Hours**
By appointment only
Tuesday-Friday
10:00-11:30 and
1:30-4:45

**Membership and
Ticket Center**
Tuesday and Thursday
10:00-5:00; Wednes-
day and Friday 10:00-
8:00; Saturday and
Sunday 10:00-5:00.
\$1 service fee per

ticket for phone
orders (\$2 non-mem-
bers); call 421-7350
or, outside the 216
area code,
1-888-CMA-0033

Accessories are everything.

A polished appearance depends
on the correct neckwear. At the
Art Museum Stores at the
museum, Beachwood Place,
and the airport. Don't forget,
members receive a 15%
discount.

